

✓ Across the Dead-line. ✓

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No copyright
Title In what was once the "Apache country" lies a sunny valley - as quiet and peaceful as some New England hillside.

1 EXT. ANY MODERN VALLEY - ~~panitxstax~~ fade in - long shot a pretty view of some modern valley with orchards and small ranches scattered over the hills -

Title Orchard Springs it is called now - but time was when it was "Mesquite Basin" - and as wild as the long-horns that roamed its hills.

2 BACK TO PREVIOUS SCENE AND LAP DISSOLVE TO

2 EXT. WILD LOOKING VALLEY - lap dissolve from previous - long shot in foreground on a rock overlooking valley lies an indian - motionless - when scene is full in he shifts his position so he can look better into valley beyond - raises on his hands and stares a moment -

to than the "Thirty year feud" between the Wainrights and Ravelles.

3 EXT. RANCH HOUSE - full scene - fade in an elderly man disc. standing on porch looking intently off past camera - he is a tall, powerful looking sort (Milt Brown type) - he turns to the door and speaks inside - then turns back to stare out of scene as before - a woman enters scene excitedly from inside - as she stops beside the man another man enters scene from camera ~~riding~~ riding a horse and carrying in his arms the limp form of another man - the man on the porch advances towards him - the woman follows - they meet horseman and older man starts to left down the body of the wounded man -

MEDIUM CLOSE OF GROUP

the old man is supporting the wounded man who is not dead but badly hurt - the woman, evidently the mother, is making a fuss over him, not over emotional, but rather as though numbed by the shock and trying to keep a tight check on herself - the old man looks down into the younger man's face tenderly - then his eyes lift and stare off into space a moment and harden - he turns to the man who brought the wounded -

8
8 cont

~~INT. LIVING ROOM - full scene - lap from previous~~
young Ravelle disc. tying his horse near house - he eyes the rig -
then saunters on into house - lap dissolve to

9

INT. LIVING ROOM - full scene - lap from previous
father disc. seated at table facing another man who looks like an
attorney - mother standing beside father an interested onlooker -
attorney has some papers in his hand to which he refers as he talks -
the young Ravelle enters as from outside - seeing something is in
the wind, he stops just inside the door and leaning against the jam
stands watching - the others pay no attention to his entrance - they
are evidently too much engrossed in the subject in hand -

10

CLOSER SHOT OF GROUP AT TABLE
attorney is pleasant but businesslike in what he is saying regarding
the papers - father ~~appears~~ looks as if he is holding onto himself
to keep from getting sore - mother is watching anxiously, afraid
something ~~is~~ unpleasant is likely to happen - father leaning forward
rigidly with his eyes fixed on attorney but says nothing -

Title

Martin Ravelle, in whose pride lay his greatest strength -- and his
greatest weakness.
.....

11

C U RAVELLE
he is looking out of scene at attorney - he glances up out of scene
at his wife - then back to attorney without speaking -

Title

Mrs. Ravelle

12

C U MRS. RAVELLE
she stands beside father's chair and slightly back of him as if
accustomed to taking second place - she is also looking out at at-
torney - she glances down at Ravelle and then out at attorney -

Title

Rance Ravelle, at an age when a boy's chief ambition is to live up
to family traditions.
.....

13

C U RANCE
he stands leaning against door jam - he has taken a small piece of
stone from his pocket and is whetting a heavy pocket knife on it,

he raises his eye brows and shifts his glance out at attorney without pausing in his knife sharpening - there is not intended to be any menace in his look - ~~xxxxxx~~ he is about sixteen years old and in appearance looks rather more like a Southern hill billy than he does like a westerner - he is dressed in overalls held up by a pair of ~~xxxxxxxxxxxx~~ broken suspenders - I see him in a shirt without a collar and wearing a flapping brimmed hat, so old it is turning green and has lost its band along with its shape -

14 MEDIUM CLOSE OF GROUP AT TABLE
father and mother watching attorney as before - he speaks - says:

Title "I'm sorry, but I can't extend the note -- I'm too hard pressed for money."

15 C U RAVELLE
he is hit hard but ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ does not show it except by a shifting of the eyes and a fleeting look of pain - then getting hold of himself he says calmly:

leave."

16 C U MOTHER
she gives a little gasp and instinctively moves closer to Ravelle one hand reaching out as if to touch him for their mutual comfort in the situation -

17 C U RANCE
he stops whetting his knife and stares out rather wildly at the attorney ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ at the thought of being driven from their home -

18 MEDIUM CLOSE OF GROUP
Ravelle and wife are watching him - he makes an easy little gesture with his hands as if to say it is not as bad as that and replies:

Title "Not necessarily. I think I can find a man who'll buy your note from me and extend it."

19 C U RAVELLE AND WIFE
they stare dumfounded for a second - then overcome by this un-

reprieve
expected ~~nothing~~, they smile in happy relief and turn instinctively to look into each other's eyes - Ravelle turns back to the attorney and his hand closes over the mother's hand lying on the edge of the table beside him - ~~he~~ still smiling, he leans slightly forward and asks: "Who is it?"

20

MEDIUM CLOSE OF GROUP
the attorney replies easily:

Title

"Clem Wainright is looking for a chance to place some money out at interest."

Ravelle stares pop-eyed for a second, then jumps ~~back~~ to his feet so suddenly that he overturns his chair - it falls unnoticed as he glares at the attorney who also rises facing Ravelle, very uneasy and not understanding the cause of it all - mother lays a hand on his arm - without taking his eyes from attorney, Ravelle shakes it off mechanically -

21

C U ATTORNEY

~~he is staring uneasily and incomprehensibly at the attorney -~~

22

C U RAVELLE

he is staring with blazing eyes at attorney - ~~he~~ after a moment he says ~~nothing~~ picking his words carefully and speaking coldly:

Title

"Do you reckon a Ravelle would put his family under obligation to a -
-- a Wainright?"

23

C U ATTORNEY

he gulps uncertainly -

24

C U RANCE

he ~~stands~~ has straightened from his position against the door casing and is glaring hotly out at the attorney -

25

MEDIUM CLOSE OF GROUP

Ravelle still stands leaning slightly forward toward the attorney as he waits to hear what else the latter may say - the attorney shrugs his shoulders his palms turned upwards and says argumentatively:

Title "Well --- business is business."

~~Rance~~ a flicker of a satiric smile flits across Ravelle's lips - hardening against he replies:

Title "Yes, --- and honor is honor."

the attorney starts to say something more - Ravelle lifts a hand and stops him - he has control of himself now and is very polite and formal - he says: "If that's all you can offer, we need say no more." - the attorney looks - realizes the uselessness of further talk and taking up his papers and hat says Good bye - Ravelle bows very formally with almost a touch of the ~~old~~ Southern courtier in his manner - the attorney exits towards door -

24

FULL SCENE

~~Rance moves aside as attorney approaches door and regards the~~

~~attorney reaches door, he turns as if to~~

25

MEDIUM CLOSE AT DOOR

Rance watching with blazing eyes as attorney approaches - Rance shifts aside as attorney enters and regards him as if he were a snake - at the door, the attorney stops and turns back as if to say something more by way of argument to Ravelle -

26

FULL SCENE

as the attorney starts to speak, Ravelle again bows very formally - a polite way of telling the other to get on out - the attorney sees the hopelessness of further talk and exits -

27

EXT. HOUSE

attorney enters from house - crosses to his rig and starts to untie the horse looking back over shoulder at house -

8

INT. LIVING ROOM - full scene

Rance near door looking out after attorney - Ravelle and wife still at table - Ravelle looking out after attorney - then realizing he has gone and there is no need of keeping up his pose of strength, he lets his head ~~slump~~ bow and his shoulders droop - mother steps quickly to his side and puts an arm across his shoulders and ~~takes~~ lays her hand over his - Rance turns to look at them - fade out -

Title

On the road between the Ravelle ranch and the Wainright's.

29

EXT. ROAD - full scene - fade in
Leo disc. riding down stage with Bullet running along a short way
ahead of him - lap dissolve to

30

CLOSER SHOT OF SAME - lap dissolve from previous
Leo riding down stage - Bullet disc. in road ahead of him - the dog
has stopped and is biting at one of his paws - Leo reins in and
looks down at him curiously - ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~

Title

Clem, the last of the Wainrights, who ~~xxxxxxxx~~ demanded
one thing of Life --
the right to make his own friends -- and enemies.
..... Leo Maloney.

31

C U LEO ON HORSE
he is looking down at Bullet curiously to see what he has got stuck
in his paw -

Title

His pal.

Bullet Himself.

32

C U BULLET
he is gnawing at a forepaw, apparently trying to get a thorn out -

33

MEDIUM SHOT
Leo dismounts and crossing to Bullet stoops over him to help him
get out the thorn -

34

C U BOTH
Leo gets hold of thorn and pulls it out - pets dog - rises to go to
horse -

35

FULL SCENE
Leo mounts and rides on out of scene with dog -

~~Title~~
Title Ravelle had a daughter who had inherited her father's pride - without his ~~hated~~ hatred.
Shirley Ravelle Josephine Hill

36 EXT. WOODED COUNTRY - fade in - long shot
Jo dismounts riding down stage toward big sycamore - she pulls up and dismounts near tree - lap dissolve to

37 C U JO - lap dissolve from previous
she stands beside her horse - looks ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ out toward tree - then glances around as if to assure herself she is not watched - then again turns toward tree -

38 MEDIUM SHOT
Jo crosses to tree - again glances around and reaching down into a hollow in fork of tree takes out a ~~xx~~ folded note - she smiles and starts to read it -

Insert note: Dear Shirley: Don't wait for me after ten o'clock. I may be ~~detained~~ detained in town.
Love.
Clem Wainright.

39 EZE MEDIUM CLOSE JO
she finishes reading note - looks disappointed - then changes to a smile and seating herself on the ground at the base of the tree to wait, ~~xxxxxxxx~~

40 C U JO ON GROUND
she lays the note beside her on the ground and taking off her hat starts to ~~xxxxxxxx~~ rearrange her hair - her eyes are away from the note - a hand enters scene from back of tree, lifts note and removes it, unseen from picture -

41 MEDIUM SHOT
Jo seated as before arranging hair - a man back of tree is taking note stealthily - he opens it and starts to read -

Title Ben Larrago, a rejected suitor, who had long suspected the cause of his rejection.
.....

41

C U BEN

he stands by tree ~~reading~~ - unfolds note and starts to read - he smiles as he realizes he has the goods on everyone concerned - lifts his eyes and looks quickly off towards brush, grins and indicates the note to someone at a distance -

42

FULL SCENE from Ben's angle

man disc. on horse holding ~~man's~~ rein of Ben's horse -

Title

"Shifty" Sands, Larrago's "Yes man."

.....

43

C U SANDS ON HORSE

he grins about at Ben -

44

C U JO ON GROUND

she has hat in lap - finishes arranging hair and turns with a smile to pick up the note from ground where she laid it -- doesn't see it - puzzled she looks on the other side ~~xxxxxxx~~ to see if she might have laid it there - then looks back where she put it and turns farther around to see if it has blown from where she laid it - her

in surprise - holds it a second - then slowly runs her eyes up Ben's length ~~is~~ rather fearfully, not knowing who it may be that has discovered her -

45

MEDIUM ~~XXXX~~ CLOSE

Jo runs her eyes upwards till they rest on Ben's face - he is looking down at her with a triumphant grin - he has the note in his hand - neither speaks - Jo stares for a second, then jumps to her feet and stands staring at him not knowing what to say - he moves slowly closer to her, eyes fixed on her face and the note still held in his hand as when he finished reading it -

46

S U BOTH

Jo does not give ground as Ben steps closer to her with note - he is grinning but says nothing as he stops facing her - he waits for her to speak - she says nothing - glances quickly from his eyes to the note, then back to his eyes again and makes a sudden reach for the note - Ben quickly shifts the note behind him ~~xxxxxxxxxxxx~~ and stops Jo with his free hand - still smiling he says:

Title

"What're you willin' to pay for it?"

47 C U JO
her eyes widen at Ben's remarks but she says nothing -

48 C U BEN
he is still grinning triumphantly as he says:

Title "I reckon your dad would pay a heap for it, if you won't buy it."

49 MEDIUM CLOSE BOTH
as Ben finishes line, he brings note around again and drops his eyes to it as if re-reading the contents - Jo sees a chance and snatches it from his hand and starts to beat it - he after her furious -

50 MEDIUM SHOT
Jo tries to make mount but Ben is too quick for her and catches her wrist - he spins her around facing him and tries to take the note from her ~~own~~ hand -

51 BRUSH - full shot
Leo rides into scene from brush and straight towards camera - as he reaches foreground he sees row out beyond camera and pulls up sharply staring -

52 ~~IRIS SHOT~~
~~hexstarexstarexstarexstarexstarex~~

53 ~~IRIS SHOT~~
~~IRIS SHOT~~

54 ~~MEDIUM SHOT~~
~~hexstarexstarexstarexstarexstarex~~

52 C U SANDS
he sits horse watching row with a grin - suddenly looks off as if attracted by noise out of scene - his grin fades as he stares -

53 EXT. BRUSH - iris shot
Leo rides into scene and across screen - in middle of picture he sees Ben and Jo (out of picture) and reins up sharply -

54 C U LEO
he sits horse staring wide-eyed out at Ben and girl -

55 IRIS SHOT BEN TRYING TO GET NOTE FROM JO

56 MEDIUM SHOT LEO
he drops from saddle - tells Bullet to stay with horse - he exits
towards scene of row -

57 MEDIUM SHOT SANDS
hemis looking out towards Leo - is badly worried and doesn't know -
what to do - looks off towards Ben - starts to lift hand to mouth to
yell a warning to his friend - decides against that - drops from
saddle to ground uncertain as to what to do -

58 C U BEN AND JO
Jo's back to Ben - he ~~hazzhazzhazzhazz~~ is holding her ~~xxx~~ wrist with
~~one hand and with the other is holding her other~~
shift ~~has~~ grip nearer and nearer the note - he closes band over the
note and her fingers start to relax their hold -

59 C U HANDS
Ben's ~~xxx~~ fingers slowly forcing note from Jo's hand -

60 MEDIUM SHOT - as Ben slips note into his pocket
Ben just gets note and frees Jo when Leo enters scene behind them -
he grabs Ben and spins him around facing him and popping him on the
jaw knocks him spinning out of the scene -

61 MEDIUM CLOSE ON ~~XXXXX~~ GROUND
Ben flops backwards into scene and lights on ground on his back -
~~xxxxxxx~~ he starts to get up, glaring
out at Leo and reaching back for his gun -

2 C U LEO
he is staring down at Ben - sees the move for the gun and rushes out
of scene -

C U BEN ON-GROUND
he has partly risen and is dragging gun from holster as ~~Lee~~ Lee
rushes into scene and kicks the gun from his fingers - as gun goes
through air, Ben lunges and grabs Lee's legs -

MEDIUM SHOT LEO AND BEN
Ben lunges out and grabs Leo's legs - trips Leo and they both go
to the ground -

C U JO
she is watching fight pop-eyed -

MEDIUM CLOSE BULLET
he is standing by ~~hassan's~~ horse staring out at fight, anxious to
get into it but still obeying orders to stay with ~~him~~ the horse -

MEDIUM SHOT OF FIGHT
~~Ben is bending crab with Lee - they are locked in a grapple one of~~
 Ben is bending crab with Lee - they are locked in a grapple one of
 those endurance test grips - both straining with everything in them.

C U LEO AND BEN
Ben trying to break Leo's back - Leo gets toe-hold on Ben -

C U LEO'S HEAD AND SHOULDERS
he gets toe hold on Ben's foot and starts twisting it - he is throwing
his whole force into it for it's a matter of life or death to him -

C U BEN'S HEAD AND SHOULDERS
he is trying to keep his grip on Leo - sets his jaws and then
exerts himself to utmost - ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~
~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~

MEDIUM CLOSE SANDS
he is standing beside horse watching row tensely - realizes his
friend's predicament - exits quickly but stealthily to help -

C U BULLET
he is looking out towards fight - glances off in other direction -
sees -

- 73 BRUSH - medium shot
Sands slips thru scene -
- 74 MEDIUM SHOT AT LEO'S HORSE
Bullet runs out after Sands -
- 75 C U LEO AND BEN
they are still locked in grip - no decision yet -
- 76 C U BEN
he is putting every ounce into effort to bend Leo's back -
- 77 C U LEO
he is twisting Ben's foot - more and more he twists it -
- a look of pain crosses his face - he makes an effort to bend Leo -
face twists with pain -
- 79 C U LEO
he gives foot another twist - grins grimly as he realizes he is winning -
- 80 MEDIUM CLOSE BOTH
Ben starts to topple, his hold on Leo slipping -
- 81 MEDIUM CLOSE AT TREE
Sands slips around tree and darts from scene to help his friend -
- 82 BRUSH - medium close
Bullet rushes thru scene -
- 13 MEDIUM CLOSE AT FIGHT
Ben topples and falls - as he does so Sands enters scene and makes a move to smack at Leo still on ground -

83 Bullet enters and jumps Sands -

84 MEDIUM FULL
dog has Sands - Leo and Ben get to feet and rush together - Leo
pops him -

85 MEDIUM CLOSE LEO AND BEN
ad lib fight -

86
87
88 AD LIB FIGHT
at end, Leo slams Ben down and latter is finished - Sands backs into
scene with gun drawn evidently backing away from dog and about to
take a shot at him - Leo sees him as he starts to drop gun on dog
(out of scene) - he grabs gun hand -

89 C U LEO AND SANDS
~~Leo takes gun out of his hand and smashes him down in direction~~
of Ben -

90 MEDIUM FULL
Ben getting up as Sands flops on ground near him - Leo looking on
with Sands gun - he picks up Ben's gun from ground and approaches
the two men who are struggling to their feet -

91 MEDIUM CLOSE THE THREE MEN
Leo enters and stops facing them - he throws the guns out in the
direction of the heavies' horses - then orders the men to follow
their guns - Ben they pick up their hats and Ben glowering at Leo
says: "You ain't won nothin' yet, mister." - Leo indicates they
be on their way and they exit towards horses -

92 MEDIUM FULL
heavies beat it for horses - Leo watching - he starts to dust himself
off as Jo runs across to him - he puts an arm around her -

93 EXT. HEAVIES' HORSES - medium full
heavies enter glancing over shoulders at Leo - they stoop, pick up
their guns from the ground - mount and ride out -

94

MEDIUM FULL OF LEO AND GIRL

~~thnx~~ Leo has his arm around Jo and they are slowly walking across towards trysting tree - they stop at tree and Leo ~~kissxxxxxx~~ starts to kiss her -

95

C U LEO AND JO

Leo is about to kiss Jo and she seems willing - then she stops as she is struck by an idea that drives everything else from her mind - drawing back she stares up at Leo who is equally surprised at her change in attitude - she ~~saysxxxxx~~ glances off towards heavies and then says to Leo:

Title

"Suppose they tell dad about -- about us!"

96

C U LEO

he smiles down at Jo and shaking his head with an air of certainty says:

Title

"They ain't got the nerve -- an' they can't prove anything nohow!"

97

C U JO

she looks relieved at this and smiles slightly - then another thought strikes her and she soberes - ~~thnx~~ holds it a second as the thought percolates - then turning to Leo wide-eyed she says hopelessly:

Title

"They've got your note!"

98

C U BOTH

Leo stares blankly at this news - it is more serious than he had guessed - he shifts his eyes slowly away from Jo as he considers this new development -

99

C U LEO

he stares thoughtfully out of scene as he turns over the idea in his mind and tries to decide upon a course of action - he glances out after heavies but it is too late to try to overtake them - he thinks a moment more - then turning back to Jo he says:

Title

"I reckon we've reached the show-down, Shirley --- I've got to see your father!"

Title "I reckon I've got to see your father myself."

100 C U BOTH
Jo stares as Leo finishes his line - then fearful of the consequences of his plan, she clutches at his sleeves and says he must not do it - he calms her and says with a little smile:

Title "The show-down was bound to come, Shirley. We couldn't go on like this forever!"

Jo realizes the truth of this and turning her eyes away, she nods her understanding - Leo looks down at her - then looking off towards his horse he calls -

101 MEDIUM SHOT OF HORSE
horse hears Leo's call and trots out of scene towards him -

102 C U LEO AND JO
they stand as before - Leo looking out towards horse - sees him coming and turning back to Jo turns her face towards him and kisses her - with a little smile he says: "I reckon you'd better wait here till I come back." - she nods and he turns away -

103 FULL SCENE
Leo turns to horse as horse enters scene - he steps to it and mounts - rides out - Jo leans ~~against~~ a hand against tree as she looks out after him - then slowly sinks to sitting position on the ground beside tree -

104 C U JO
she sinks into position at foot of tree and sits staring numbly out at nothing - fade out -

105 EXT. DOOR - C U - fade in
a hand disc. knocking at door - lap dissolve to

106 FULLER SCENE OF SAME - lap dissolve from previous
Ben and Sands disc. standing at door of Ravelle house, knocking -

Mrs. Ravelle comes to door -

107

MEDIUM CLOSE OF GROUP

Mrs. Ravelle asks pleasantly what they want - the men exchange glances - then Ben smiles ingratiatingly and asks if Ravelle is home - she ~~xxxxxx~~ glances in as if at another room and says yes -

108

INT. LIVING ROOM - medium close Ravelle

he is seated at desk going over some accounts - he hears men at outer door inquiring after him and turns his head listening -

109

EXT. AT DOOR

Mrs. Ravelle opens the door for the men to enter - they glance at each other and enter - she leads the way towards other room -

110

INT. LIVING ROOM - full scene

Ravelle at desk as before looking towards door to kitchen - Mrs. Ravelle enters with the two heavies - speaks to Ravelle - nods pleasantly to the men and exits - Ravelle nods coldly to the men -

~~xxxxxx~~ they give him a little fillip of the hand and saunter across to him - Rance is sitting across room braiding a quirt -

111

MEDIUM SHOT AT DESK

Ravelle watches as men enter - Ben nearest desk and slightly ahead of Sands - as Ben stops, he makes a hesitating move as if to shake hands - then guessing that Ravelle is not going to see the hand, he shifts the move, and pushing back the papers on the desk ~~xxxx~~ half sits on the desk as he leans down to talk to Ravelle -

112

C U RAVELLE

he is looking up into Ben's face coldly - his eyes widen as he sees Ben sit on his desk - eyes shift down to desk rather dumfounded at the audacity of the man - then back up to Ben's face - starts to rise -

113

MEDIUMCLOSE

Ravelle rises from his chair and with exaggerated politeness ~~indicates~~ indicates ~~xxxxxx~~ don't sit on the desk, take my chair - Ben gets the sarcasm and sliding off the desk refuses the chair - Ravelle stands waiting to see what their business may be -

114

C U HEAVIES

Ben glances at Sands - then turning to Ravelle with an attempt at being easy, he leans closer and says:

Title

"What'll you pay for some valuable information?"

115

C U RAVELLE

he looks out from one to another and says to Ben:

~~Title~~
Title

~~Whatever I think it's worth -- after you've told me.~~

"Whatever I think it's worth -- after you've told me."

116

C U HEAVIES

Ben starts to laugh sarcastically at the idea of telling the dope first and then asking for payment - he looks at Sands and shakes his head at Ravelle as he says, "Nothin' like that." -

117

MEDIUM CLOSE GROUP

Ben is still laughing - Ravelle ~~isn't getting~~ looks from one to another

Title

"Do you doubt my word~~ing~~ when I say I'll pay?"

Ben stops laughing and looks uneasy - he immediately disclaims any such inference - Ravelle says then go ahead and speak up - Ben hesitates, ~~but~~ and looks to Sands for help but gets none - Ravelle has them cowed - In the end, Ben shrugs and leaning a little closer says:

Title

"Your daughter is keepin' company with young Wainright!"

Ravelle straightens as if he has been slapped in the face and stands as if paralyzed -

118

C U RANGE

he is sitting staring wildly out at the group as if he cannot believe what he has just heard -

119

MEDIUM CLOSE RAVELLE AND HEAVIES

Ravelle standing frozen as before, staring straight at Ben - then

without warning, he reaches out and slams Ben on the jaw, knocking him backward out of the scene -

120

INT. LIVING ROOM - medium close against wall
Ben staggers backwards into scene from camera - catches his balance
draws an arm wildly across his face and glaring out at Ravelle makes
a furious move to draw -

121

C U RAVELLE AND SANDS
~~Rax~~ Things have happened too fast for Sands and he stands
 there open-mouthed - Ravelle sees Ben's move and reaching out like
 a flash, he drops his hand on the butt of the gun that lies on ~~the~~
 top of his desk - he does not draw it but stands with his hand on it
 ready to draw if Ben makes it necessary -

122

FULL SCENE
Ben as before facing Ravelle with his hand back almost to his gun -
Ravelle with hand on butt of gun on desk, eyeing Ben - no one moves
for a moment - then Ben slowly relaxes and brings his gun hand around
in front out of danger - ~~xxxxxxxxxxxxxxwithRavellexxxxxxxx~~
~~xxxxxxxxxxxxxxxxRavellestepsxxxxxxxxxxxxxxxx~~
Ravelle also takes his hand from gun - end

123

C U RAVELLE
he takes hand from gun butt and says coldly:

Title

"No man alive can lie to me about my own flesh an' blood!"

124

C U BEN
he gets wild at this and starts to talk excitedly trying to say he
is not lying and can prove it -

125

MEDIUM SHOT OF GROUP
Ben trying to prove his case - Ravelle stops him abruptly with an
upraised hand for silence - Ben stops short, licking his lips -
Ravelle ~~says~~ says:

Title

"No kin o' mine would even look at a Wainright --- except over gun-sights!"

again Ben starts to say something but Ravelle stops him short and tells him and Sands to beat it - they hesitate - then turn to go out - Ravelle stands watching -

126

MEDIUM CLOSE A- DOOR

Ben and Sands enter scene on way out - as they get to door, Ben turns back facing Ravelle and starts fishing in his shirt pocket - he brings out the crumpled note - snarls: "If you think I'm lyin', read this!" - with this he throws the note on the floor and in the direction of Ravelle's feet and exits with Sands -

127

FULL SCENE

Ravelle stands looking as Ben throws down the note - Ravelle does not even look at the note but continues to stare at the two men until they have gone out - when they are well out of the room, he lets his eyes drop to the note - he regards it for a moment - then crosses and picks it up -

128

EXT. HOUSE -

the heavies enter from house - mount and ride out as if on their way past barns (They do not go out by the ranch road ~~for~~ on account of later business)

129

INT. LIVING ROOM - medium close Ravelle

he has note in his hand - he reads it and lifting his eyes stares wildly into camera unable to believe what he has read - his fingers clench on the bit of paper -

130

FULL SCENE

Ravelle drops the paper to the floor unthinkingly and rushes from room after the heavies to get their story - as he ~~starts~~ exits, Rance darts from his seat and takes up the paper -

131

EXT. PORCH - medium shot

Ravelle enters scene from house - stops short and looks around for the heavies - does not see them - looks puzzled - looks off towards road - starts in surprise at what he sees - he stares dumfounded -

132

IRIS SHOT ALONG RANCH ROAD SHOOTING TOWARD GATE
Leo disc. riding easily up to gate -

133

MEDIUM CLOSE RAVELLE

he is staring out towards Leo as if he can't believe what he sees - then his jaw sets and whirling, he rushes into house -

Title "That's exactly why I'm here -- to see if there ain't some way we can straighten out the whole sorry mess."

144 C U LEO AND RAVELLE
Leo finishes line - he is looking at Ravelle - suddenly he turns and looks out towards Rance -

145 C U RANCE
he is leaning against the door ~~jam~~ casing laughing openly at the idea of squaring up the feud -

146 C U LEO AND RAVELLE
Leo looking out at Rance - Ravelle looking at Leo - Ravelle starts to speak and Leo faces him - Ravelle asks:

Title "What's your reason for cryin' quits?"

Title "It's don't seem right for us that's left to go on payin' in blood for our fathers' mistakes."

147 C U RANCE
he lifts his head and laughs openly at this -

148 C U LEO AND RAVELLE
Leo looks quickly out toward Rance - Ravelle turns his head slowly and ~~immediately~~ looking coldly out at his son says: "Be still" -

149 C U RANCE
he sobers instantly and drops his eyes -

150 C U LEO AND RAVELLE
they turn from Rance and regard each other again - Ravelle's eyes narrow slightly and he says pointedly:

Title "What's your real reason?"

Title "You'll never have a better chance than right now -- unless you want me to turn my back!"

158 C U BOTH
as Leo finishes the line, Ravelle almost has apoplexy - he is itching to draw, but his sense of honor won't let him draw on an unarmed man - he stares at Leo, his fingers twitching convulsively as he battles with himself - then pointing off towards the road, he says:

Title "That gate is your dead-line! Git on the other side of it -- an' stay!"

Leo glances out at it - then he says to Ravelle:

Title "As you said a minute ago -- it's lucky I come unarmed!"

he waits for this to sink in, then turns with a glance out at

159 FULL SCENE
Rance steps towards his father - Leo mounts - waves adios to the two and rides away - Rance watches - then slips to his horse and jerks a rifle out of the boot - Ravelle sees and crosses quickly to him -

160 MEDIUM SHOT RAVELLE AND RANCE
~~they jerk rifles out of boots and turn to throw a shot after Leo -~~
Rance jerks rifle out of boot and turns to throw a shot after Leo - Ravelle steps in and grabs the barrel - Rance doesn't understand - Ravelle says:

Title "Gentlemen settle their quarrels face to face -- and both armed!"

Rance hangs his head at the rebuke - Ravelle turns and exits into house - Rance looks after him in hang-dog fashion - then out after Leo resentfully, the rifle hanging from his hand limply -

161 MEDIUM CLOSE HEAVIES
they are looking out towards house - both look blank at what they have seen and turn their eyes toward each other - Sax Sands gulps

151

C U LEO

something in Ravelle's tone tells him that the old man knows more than he thought and he is at a loss how to proceed - he ~~annexxix~~ shifts his eyes and quickly brings them back to Ravelle as he smiles slightly and starts to say that he has given his real reason -

152

C U RAVELLE

he lifts a hand and stops Leo imperatively - he says significantly:

Title

"I know your reason -- an' it's well for you that you come unarmed!"

153

MEDIUM SHOT OF THE THREE

Ravelle finishes his line - lets it sink in for a second - then without removing his eyes from Leo's face, he moves closer to Rance and holds out his hand for the note - Rance doesn't get it for a moment - Ravelle snaps his fingers impatiently ~~annexxix~~ ~~annexxix~~ --- Rance gets the idea and puts the note in his father's hand - ~~annexxix~~ Ravelle moves back facing Leo as before - he holds out the note to Leo and says: "There's your reason!" - Leo stares down at the note speechless -

Ravelle watching Leo with blazing eyes, crushes the note in his hand and drops it as if it was something filthy and says:

Title

"I'd ruther see my daughter dead -- than livin' to mother a brood o' Wainright skum!"

155

C U LEO

he stiffens at this and quiets himself with difficulty as he glares out at Ravelle -

156

C U RAVELLE

he continues:

Title

"No Ravelle will ever rest happy -- till the last o' your breed is dead!"

157

C U LEO

this is more than he can stand - his eyes flash - then he cal's down and with an insolent half-sneer, he lets his eyes run up and down the length of Ravelle as he says:

uneasily and says nervously:

Title "Now that Wainright knows ~~what~~ we squealed, we'd better git mighty scarce in this district!"

Ben nods nervously and says Let's go - they rein around and ride off ~~taxaxbxxxxx~~ angling toward main road -

162 ~~MEDIUM CLOSE RANGE~~
he stands as before at horse with rifle - he is dejected - he thinks over what father said about face to face and both armed and an idea occurs to him - he brightens - he'll ride cross-lots and wait for Leo on the road - that will meet all requirements - he glances at house and slipping rifle into boot mounts -

163 ~~MEDIUM FULL~~
Rance mounts and rides out at a run intending to head Leo off -

162 ~~MEDIUM CLOSE RANGE~~

~~straightens~~ as he sees something peculiar - stares -

163 IRIS SHOT LEO AT GATE
he is on the other side of gate - takes gun belt from gate post and buckles it on - rides up stage -

164 MEDIUM CLOSE RANGE
he is watching Leo - has seen him put on gun - that means he is armed and the ~~game~~ season is open on him as he interprets his father's remarks about face to face and both armed - he grins-~~and~~ ~~taxaxbxxxxx~~ glances at house - then turns to mount -

165 FULL SCENE
Rance mounts his horse and rides out putting rifle into boot as he rides - FADE OUT

Title Nearing the trysting place again ...

166 EXT. ROAD - fade in
Leo rides into scene from camera at a trot - he rides up stage - suddenly there is a puff of smoke in a bush farther along the road and Leo's hat flies off - without waiting for any further ceremony, Leo draws and ~~taxaxbxxxxx~~ throws a couple of shots at the bush where the shot came from - then he rides straight towards

it at a run - gun poised ready to fire again -

167

EXT. BRUSH

Leo rides thru brush and reins up in f g raising gun as if intending to shoot past camera - stops with gun up and stares -

168

FULL SCENE

Leo as before - he is looking at Rance whose right arm is hanging limp with blood stain on it up ~~xxxxxxxxxxxx~~ above the elbow - he has the horn of the saddle in his left hand and is trying to mount - realizing he is caught, he turns weakly, still hanging to the saddle and glares defiantly up at Leo -

169

C U RANCE

he is weak but game and glares up at Leo defiantly -

170

C U LEO

he sits looking down blankly at the boy, his own gun still held ready to fire - as he takes in situation, his eyes soften - this is

gun into holster and slides to ground -

171

MEDIUM CLOSE AT RANCE

he glares as Leo enters scene and starts to get busy with the wound - Rance frees his one hand and shoves Leo back feebly and says he doesn't want his help -

172

C U LEO

he stares out at the boy - smiles slightly with a little shake of the head - he can't help but admire the kid's gameness - but it is not going to stop him - he turns back to the boy's arm -

173

MEDIUM CLOSE LEO AND RANCE

Leo turns back to the arm and shoving the boy's well arm away, tears the shirt near the shoulder - he looks at the wound and taking a handkerchief from his pocket starts to make a tourniquet -

174

C U RANCE

his face twists with pain as Leo works on the arm and all thought of rebellion leaves him as he struggles against fainting -

75

C U THE TWO

Leo has ~~xxxxxxxxxxxx~~ a stick under the handkerchief and is giving it the last few twists - he slips one end of the stick under

214

MEDIUM FULL

Jo runs to Leo and he takes her in his arms - holds her for a moment then lifts her face to kiss her -

215

C U BOTH

Leo kisses Jo - she remains clinging to him for just a moment - then turns and exits to her horse -

216

FULL SCENE

Jo mounts and rides out - Leo looks after her - then with bowed head he turns and swings into the saddle - as he rides away, fade out

Title "Not father! -- You don't mean you -- you had to -- "

208 C U BOTH
Leo looks at Jo quickly as she is fumbling for the words to ask if he has shot Ravelle - he shakes his head and says no - she sighs with relief - then looking higher she notices the bullet hole in his hat -

209 C U JO
she raises her eyes and sees the bullet hole in Leo's hat - ~~xx~~ her eyes widen and she stares up at it -

Insert close up hat with bullet hole plainly in evidence -

210 C U BOTH
Jo looking up at hat - she slowly draws back from Leo who doesn't understand - Jo regards him wide-eyed and ~~sax~~ believing he is lying to her, she says slowly:

Title "Then how came that bullet-hole in your hat?"

Leo makes an involuntary move with his hand towards his hat - then lets his hand fall and shaking his head says: "I can't tell you." - she stares - draws still further away and then convinced that he is lying, she turns abruptly and exits - Leo whirls and stands with hands outstretched towards her -

211 MEDIUM CLOSE AT JO'S HORSE
she enters and starts to mount -

222 MEDIUM CL SE LEO
he steps to camera looking past it at Jo and stopping says:

Title "This is good bye, Shirley -- an' prob'ly for the last time!"

213 MEDIUM CLOSE JO
she stops in act of mounting - hesitates - then turns and exits to throw herself into Leo's arms -

199 FULL
heavies mount and ride out in Rance's direction -

200 BRUSH- full
heavies ride in - Ben leans from horse and picks up Rance's hat -
Sands still doesn't understand -

201 C U HEAVIES
Sands waiting for explanation - Ben indicates hat and explains
briefly what he intends to do - Sands' face lights up as he gets the
drift - he agrees eagerly and urges speed - they rein to ride out -

202 FULL
heavies ride out at a run taking the direction the stage went and
quartering back towards the road -

203 EXT. AT TRYSTING TREE - C U JO
she is standing beside her horse, leaning against the saddle - she

204 FULL
Jo steps forward to meet Leo who rides into scene - he dismounts
beside her -

205 C U LEO AND JO
~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ Leo puts his arm around her - she looks
up at him eagerly for the message - he turns his eyes away and shakes
his head dejectedly - he has accomplished nothing - she sighs and
looks away despondently - Leo looks at her - then shifts his eyes
uneasily -

206 C U LEO
he looks away from Jo unhappily - then turning back to her he says:

Title "I've done somethin', Shirley, that may make yo' hate me -- but I
couldn't help it."

17 C U BOTH Jo
she looks up quickly and ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ says

192 BRUSH - medium
Sands watching - Ben enters dragging box - the kerchief he wore for a mask he has pulled down off his face and it is hanging around his neck now - they glance around and drop down beside box -

193 EXT. BRUSH - medium full
Rance rides slowly into scene thru brush - he reels slightly in saddle and draws up - looks back along trail -

194 C U RANCE
he is groggy - he turns facing camera - ~~says something~~ starts to reach in pocket with left hand - says half goofy:

Title "No Ravelle -- be under obligations -- to Wainright!"

as he finishes line, he gets knife from pocket - opens it weakly with his teeth and fumbling at tourniquet manages to cut it off his arm - with a sickly grin, he starts on -

195 FULLER SCENE
Rance rides on out of scene hanging weakly to horn of saddle -

196 EXT. BRUSH - C U heavies cutting above express box
they are stowing in their shirts, the last of the loot - they are about to rise when they hear Rance riding thru brush and they turn quickly to see who it is - they watch with hands on guns -

197 BRUSH -- full scene from heavies' angle
Rance disc. riding weakly ~~across~~ across screen - he lurches in saddle and his hat falls off - he pulls up and tries to reach down to it - is too weak - straightens, lurches and rides on out -

198 MEDIUM CLOSE AT HEAVIES
they are watching out of scene - they rise to their feet - Sands urges Ben to come on and hurry up out of their - Ben stays him with a hand as he continues to look in Rance's direction - with a grin he clutches Sands' arm eagerly and ~~says~~ indicating the boy with a gesture says:

Title "Yonder's our alibi ready made an' accordin' to order!"

Sands doesn't understand - Ben says get mounted both turn to their horses -

to serve as a mask - then before he puts it on, he turns his back to camera as if to look up road towards stage and with his back still turned, he brings mask up to his face to tie it back of his head - (I believe we can get over the idea of his masking without actually showing his face in a mask by working it this way and eliminate the danger of censorship) Sands does not mask - he draws a gun and stands by while Ben is tying on mask, cut to

184 ROAD
stage thru

185 ROAD AT HEAVIES' HIDING PLACE
stage drives into scene and heads for camera - as it gets center, Ben steps out from brush, back to camera, gun hand concealed by his body - mask is concealed by his hat which is tilted well back on his head - he raises his free hand to stop the stage - the driver pulls up and guard raises his hands - ~~xxxx~~
Ben moves upstage to stage -

186 BRUSH
flash of Sands watching, gun in hand -

187 FULL SCENE AT COACH
shot so Ben's back is to camera because of mask - driver and guard are passing down box to him -

188 C U GUARD AND DRIVER
driver handing down box - guard helping - he thinks he sees a chance to put up a fight and makes a draw - before he can fire, he straightens suddenly - ~~xxxxxxxxxxxx~~ his gun arm jerks up and he flops over shot -

189 EXT. BRUSH - med m close Sands
he is lowering gun - there is smoke hanging heavy in the air - it is evident he has just shot -

190 C U AT DOOR OF COACH
a ~~passenger~~ timid passenger cautiously shoves head out to see what all is happening - eyes pop open at sight and ducks back inside with hands up - then the coach lurches forward and out of scene -

191 FULL SCENE SHOOTING UP ROAD
stage driving away at a clatter - Ben with back to camera stands in road with express box looking after stage - he starts for brush with box -

kid's arm, it and stooping starts to lift him into the saddle -

176

MEDIUM SHOT

Leo lifts the boy bodily into the saddle, straightens him and pointing off, tells him to ride on home - the boy glowers down at him - then reeling rather limply in the saddle rides out slowly - Leo watches after him - then he turns to mount his own horse -

178

MEDIUM FULL

Leo starts across to his own horse - on the way he stops at sight of rifle on the ground - he picks it up - looks it over with a little shake of the head and grin and looks after boy as if he might be going to call him back - then changes his mind and sticks the stock down into the soft silt, leaving the gun standing upright where the boy can find it when he comes back for it some day - with this he mounts and rides out -

179

EXT. ROAD - full

the two heavies ~~ride~~ ride into scene - jogging along road - they hear something back of them and look back - Ben pulls up and stops Sands - they look back and see

some distance back along road, stage-coach is disc. coming towards camera - it disappears behind brush in turn of road -

181

MEDIUM CLOSE HEAVIES

Sands looks at Ben to see what is on his mind - Ben grins and as he looks out towards stage - thinks a moment - then turning to Sands he says:

Title

"Bein' as we're leavin' fer good, we might as well have a road stake."

Sands doesn't get it at once - he looks back at the stage as if to say what's that got to do with it - ~~then~~ Ben realizes there is no time to lose and says Come on and reins horse to ride into brush -

182

FULL

Ben rides into brush followed by the still rather bewildered and not too willing Sands -

183

BRUSH - medium

heavies ride in from road and dismount - Ben wastes no words on explanation - he takes kerchief and shakes it open, folds it

Title A relay station on the stage line

217 EXT. STATION - full scene - fade in.
ordinary atmosphere - horses tied in front - men loafing before
station - lap dissolve to

218 CLOSER SHOT OF GROUP - lap dissolve
they hear stage coming - ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxx~~
they turn their attention to it - watch for a moment - then one of
them notices something queer about it and showing more interest,
calls others' attention to it - they begin to show more excitement -
start to their feet -

219 FULL SCENE SHOOTING DOWN ROAD
stage coming on the run - the men at station gather in group in f g
watching - the guard is lolling back all sprawled out beside driver -
coach comes to a stop and the men gather round to hear the news -

~~xxxx~~ listening as driver tells of hold-up and shooting of ~~driver~~
guard - he lifts guard down to the men below who start in to station
with him - others stand talking it over with guard -

221 ROAD
heavies ride into road from brush at a run and straight up road
~~xxxxxxxxxxxxxxxx~~ taking same direction as the stage coach -

222 EXT. STATION - medium shot
knot of excited men gathered near coach discussing the affair -
one of them says the driver had better get on his way and notify
the sheriff - driver swings to seat and drives out - they watch
after -

223 C U GROUP
they are looking out after coach - turn to talk - they hear someone
coming from direction stage entered from and all look -

224 FULL SCENE
heavies disc. riding hard toward group - they ride up and dismount -
join the crowd -

225

MEDIUM CLOSE OF GROUP

the men gather round the heavies and ~~then~~ the latter start talking let them talk ~~for~~ long enough to cover unimportant part of conversation -

226

C U BEN AND SANDS
he says:

Title

~~XXXXXXXXXXXX~~ "... an' we got there while he was still lootin' the express box."

back to C U

Ben ~~XXXXXXXXXXXX~~ reaches in his pocket and brings out a sheaf of new bills - he ~~XXXXXXXXXXXX~~ shows them and goes on:

Title

"One of us winged him --- but he made his horse an' got away!"

227

C U OF LOUNGERS

then asks: "Did you recognize him?"

228

C U BEN AND SANDS

Ben nods his head and says soberly:

Title

"It was Rance Ravelle!"

229

C U ENTIRE GROUP

the men take this with surprise - one of them, a sort of spokesman, asks after a moment: "Are you sure?" - for reply, Sands brings up Rance' hat and hands it across to the men - they look at it - they pass it from hand to hand and acknowledging that it belongs to Rance -

230

C U BEN AND SANDS

they are watching the others intently anxious as to whether their story is getting across - they shift glances at each other and back to watching -

231

MEDIUM CL SE OF ENTIRE GROUP

they have finished with the examination of the hat - no one is saying

it is too serious an affair to be taken any way but soberly - the spokesman is handed the hat again - he turns it over mechanically in his hands - then raising his eyes, he glances at the other men and says solemnly:

Title "Bein' as there's no sheriff here, nor a jail -- I reckon ~~it's~~
~~it's~~ our job's cut out for us!"

he glances around at the others to see how they feel about it - they agree solemnly that he is right - ~~then~~ their attitude is that it's an unpleasant job, but one that has to be done - Ben and Sands are delighted but take care not to show it too strongly - after a moment's hesitation, they turn to exit to their horses -

232 FULL SCENE
the men mount their horses ~~and start down the road~~ deliberately but once in the saddle they start down the road at a run - the man in charge of the station remains behind watching -

~~and up stage along road - as they get~~
~~posse ride in from brush -~~
upstage, Leo rides in from brush - ~~then~~ looking after them then knowing nothing of what is in the wind, he rides on out past camera -

234 STATION - full
station agent stands looking out after posse - Leo rides in and dismounts beside him -

235 C U LEO AND AGENT
Leo is not worried over anything - indicates the posse and asks what's all the excitement - the agent starts to tell him about Rance holding up the stage and shooting the ~~stage~~ guard - ~~then~~

236 C U LEO
he is looking out at the driver, his expression of good nature changing to a look of surprise and bewilderment as he listens -

237 C U BOTH
the agent is still talking - he finishes - Leo looks at him blank and says:

Title "Rance Ravelle couldn't have ~~done~~ done it!"

the agent replies very confidently:

Title "Oh, yes, he did -- an' when they catch him ----"

he leaves the sentence unfinished and pantomimes a rope around the neck and twisting his neck stiffly rolls his eyes up as if looking at an imaginary limb of a tree - ~~xxxxxx~~

238 C U LEO
he takes this with a start - thinks it over - glances out in di-
rection posse went - mutters something under his breath ~~xxxxxx~~
~~xxxxxx~~ with a little shake of the head - then decides to butt
in on the situation - he turns ~~xxxxxxxx~~ to mount -

239 FULL
Leo and agent in f g - Leo mounts and rides down road at a run -
fade out

240 EXT. RANCH HOUSE - medium shot - fade in

sees someone approaching -

241 FULL SCENE
Ravelle waiting as Jo rides in and dismounts at porch - she starts
to door -

242 MEDIUM CLOSE
Ravelle waiting as Jo enters scene from horse and starts for door - ~~xxxxxxxxxxxxxx~~ she is about to pass him when he grabs her by the arm and stops her - they stand facing each other - he eyes her for a moment - then he points off and starts laying down the law to her about Leo - he asks if she has been seeing him - she hesitates she is about to pass him - he steps in front of her - she stops and looks up at him - he stares down at her without a word for a moment - she knows what is on his mind but waits for him to get to the subject - after a moment he asks if she has been meeting Wainright - she nods her head and says she has - Ravelle is beside himself ~~xxx~~ - he can't get the words out for a moment - then he starts to lay down the law to her raving about the dishonor she has brought on the family - in the midst of the harangue, he hears someone coming and stops short to look - Jo also looks -

243 FULL SCENE
Jo and Ravelle watching as posse ride into scene - they dismount
and the men start towards Ravelle - he waits to see what they want -

244

MEDIUM CL SE

Jo and Ravelle watch as posse enter and stop in front of them - Ben and Sands in lead - Ravelle bows politely and waits to see what they want - knowing nothing of what has happened, he is not specially worried but he is curious - Ben says:

Title

"Where is Rance?"

245

C U RAVELLE

he regards Ben and replies with a wave of the hand: "He went off yonder somewhere." - then his eyes lower to Sands' hand and he starts in surprise and a look of alarm comes over his face as he sees

246

C U COILED ROPE IN MAN'S HAND

247

C U RAVELLE

he is staring wide-eyed at rope - he raises his eyes to Ben and

Ben and asks quickly: "What do you want with him?"

248

MEDIUM CLOSE OF POSSE

Ben glances at others with a little grin and replies to Ravelle:

Title

"We want him for stickin' up the stage -- an' shootin' the guard!"

249

MEDIUM CLOSE OF GROUP

Ravelle stands speechless for a moment - then he lunges at Ben and grabs him by the throat - the others close in and grab Ravelle - mother hears racket and enters from house - she and Jo huddle together watching -

250

C U RAVELLE AND TWO OR THREE MEN

they hold him and disarm him - then turn him loose - he is furious but can do nothing - they push him back toward the house -

251

MEDIUM

the men shove Ravelle back toward house and ~~they spread out~~ a couple start into the house to search it - the others spread out to wait - Ravelle glares after the men that go inside and at those who are waiting but there is nothing he can do -

252 ROAD
Leo thru at a run -

253 BRUSH
Rance rides thru at a walk reeling in the saddle -

254 MEDIUM CLOSE JO AND MOTHER
they are looking out at crowd ~~always~~ like scared rabbits - mother
is almost overcome - Jo gets idea - squeezes mother's hand - looks
furtively out at crowd - then exits as unobtrusively as she can -

255 MEDIUM SHOT
Jo exits from scene as the men come from searching house and report
nothing inside -

256 MEDIUM SHOT AT HORSES
Jo enters scene - glances back at posse - steps to horse and starts
to mount -

257 MEDIUM CLOSE
as Jo swings into saddle a man steps from behind tree and grabs the
bridle - tells her to get down and go back where she belongs - there
is nothing to do but obey - she dismounts and starts back to the
house -

258 EXT. BARNS - full
Rance rides thru scene reeling in saddle -

259 EXT. HOUSE - medium shot
Jo enters from horses and joins mother and Ravelle - the men look
off - see Rance coming - all stare -

260 FULL
posse and family staring as Rance rides in from camera almost un-
conscious - posse hurry forward to him - father follows -

261 MEDIUM CLOSE JO AND MOTHER
mother starts to rush forward to Rance - Jo tries to stop her urging
her to remain calm and leave it to father - mother apparently does
not even hear Jo - here eyes out past camera on boy as she tries to
free herself from Jo's insistent hands -

262

MEDIUM CLOSE AT RANCE

the men are lifting him down from the saddle - he is so weak he doesn't realize what is happening - his head is hanging limply and the men have to support him to keep him from falling -

263

ROAD

Leo thru at a run -

264

MEDIUM CLOSE AT RANCE

the posse ~~xxxx~~ turn to take Rance to their horses - Ravelle shoves his way in thru crowd to the boy inspite of opposition - he bars the way - men stop leaving him facing Ben who has one side of Rance-

265

C U RAVELLE, BEN AND SUGGESTION OF RANCE

Ravelle says:

Title

"You can't take him in this condition! He's wounded!"

~~as he finishes he turns to the boy and looks at his~~
wound - Ben roughly interposes an arm - Ravelle straightens and looks at him as Ben grins slightly and says significantly:

Title

"That bullet-hole will be the least o' his troubles -- in another half hour!"

266

C U RAVELLE

he takes this and stares incredulously as it dawns on him that his boy is not to be taken to jail, but is going to be lynched - he ~~xxxxxxxx~~ looks bewilderedly from one to another of the posse - then exclaims to Ben:

Title

"You don't mean that he ain't to have a trial!"

267

C U POSSE

Ben replies to Ravelle:

Title

"A trial ain't needed! We caught him with the goods!"

- 268 MEDIUM SHOT OF POSSE
a couple of men prevent Ravelle from interfering as they make start to lead Rance on out to the horses -
- 269 EXT. GATE - full scene
Leo disc. in scene riding hard toward gate - he pulls up-~~in~~ opens it and rides thru - turns to close it -
- 270 C U LEO
he turns from closing gate and looks out past camera towards house - stares -
- 271 MEDIUM SHOT AT HORSES
posse disc. at horses making ready to lift Rance to saddle with one of the men -
- 272 C U LEO
he is staring out - realizes need for speed - looks around - gets idea - wants his arrival to come as a ~~xxx~~ surprise - decides to approach from other side of house - reins around to ride off road -
- 273 MEDIUM FULL
Leo pulls horse off road to ride around ~~house~~ to rear of house - exits on run -
- 274 MEDIUM ~~EDGE~~ AT RANCE
one of posse is in saddle - others are about to lift Rance up to him when mother pushes her way to him and clings to him frantically - Ben starts to shove her aside - she will not be stopped and struggles to get to Rance -
- 275 MEDIUM CLOSE AT MOTHER
as Ben tries to shove her aside, the man who acted as spokesman for the posse at the station, taps him on the shoulder - Ben looks - the other regards him coldly and says significantly:
- Title "Don't make me ashamed o' the comp'ny I'm ridin' with!"
- Ben hesitates - glances at others - sees his attitude is not making a hit and allows mother to get to Rance - partly supported by the men, Rance half falls into his mother's arms and she holds him tightly to her breast -

276

MEDIUM CLOSE OF POSSE

they watch mother (out of scene) and begin to shift their eyes uneasily from one to another - this sort of thing was not in their idea of the party and ~~they~~ it doesn't sit well on them -

277

REAR OF HOUSE

Leo rides in and dismounts - and goes to corner of house where he stops to size up situation -

278

MEDIUM CLOSE LEO

he looks past camera - sizes up situation - then exits towards group-

279

MEDIUM CLOSE AT GROUP

posse decide they have stalled long enough and start to take Rance gently from mother - she tries to hang to him - Jo steps in and manages to get mother's hands from the boy - then men start with him again to lift him to saddle mother's arms held out to him -

280

FULL SCENE

men about to lift Rance to saddle - Leo enters from rear of house - all too busy or with backs turned and don't notice his quiet entrance he stops near them -

281

C U LEO

he looks out and sizes up crowd quickly - then lifting his hand he says:

Title

"I'll take charge here now!"

282

MEDIUM CLOSE OF GROUP -

Ravelle in f g with back to camera - at Leo's line, he whirls and stares out past camera incredulously - the sight of Leo takes his mind even from the seriousness of the other situation - he glares wildly - drops his hand to holster - then realizes it is empty - furious, he exits to Leo - the others have stopped and are also staring at Leo -

283

MEDIUM CLOSE LEO

he stands as before watching closely - Ravelle enters - he stops facing Leo & glares at him for an instant then ~~with a quick glance~~ ~~he says~~ with a quick glance at him from head to foot he says with all the scorn he can summon:

Title

"It's like your breed to choose such a time to cross the dead-line!"

from the trace of a smile flits across Leo's lips as he ~~replies~~
nods and replies:

Title "Yes, an' it's well for you that I'm armed --- an' you ain't!"

with another quick sizing up of Ravelle, Leo turns and looks at the posse and then exits to them - Ravelle follows more slowly -

284 MEDIUM CLOSE OF POSSE - ~~Ben and Rance~~
Ben ~~and Rance~~ in f g supporting ~~him~~ - just back of ~~him~~ him, Sands and another man are supporting the drooping Rance - Leo stops facing Ben and sizes up the crowd - then he says quietly and with a show of absolute confidence:

Title "I'm here in the name o' the law!"

285 MEDIUM CLOSE OF POSSE

286 C U RAVELLE, JO AND MOTHER
~~that~~ they are as much surprised as posse - Ravelle's eyes widen - mother hangs on Leo's words with a new ray of hope - Jo's eyes light up as she realizes the difference this may make in father's attitude to Leo - she steals a look at him - then back to Leo -

287 MEDIUM CLOSE OF LEO AND GROUP
Leo starts to go forward to Rance - Ben has made no move till now but he is not going to give up without an argument at least - he blocks Leo's passage and facing him says sarcastically:

Title "Where's your credentials?"

Leo looks at Ben coolly - then with a little grin, glances around on ground out of scene - sees what he is looking for and with another amused look at Ben, turns and exits -

Ben waits for Leo's answer - Leo is very deliberate in his movement: he regards Ben coolly - then as if he is aware of the other's right to question his authority, he ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ takes hold of his right coat lapel with his left hand as if to show his badge - in reality it is to get the coat of the way for a quick draw which he now makes while they are all watching the left hand and before anyone in the posse realizes it, they are covered - Ben starts back in amazement - Leo regards them calmly and says:

Title "Here's my credentials! Does anyone question 'em?"

288

C U POSSE

they stand dumfounded - glance at each other as if each wants the other to make some move but no one cares to start things -

~~289~~

~~MEDIUM CLOSE RAVELLE, JO AND MOTHER~~

~~they are staring at Leo - beginning to hope everything will turn out all right after all - mother clasps her hands - Ravelle showing his relief at the turn of events -~~

~~289~~ 289

C U LEO

he ~~is~~ still waiting for someone to make a move - seeing no one

~~289~~

~~MEDIUM SHOT OF ENTIRE GROUP~~

~~Leo moves across to Rance, still keeping gun bent on posse - Ravelle, Jo and mother cross to Leo and Rance~~

292

~~MEDIUM CLOSE AT LEO AND RANCE~~

~~Leo slips an arm around Rance and takes him from his captor as Ravelle and women enter back of him -~~

290

MEDIUM CLOSE RAVELLE, JO AND MOTHER

their eyes light up as they realize Leo has situation in hand - mother's hands clasp automatically at her breast - ~~xxxxxxxxxxxxxxxx~~

291

MEDIUM SHOT OF GROUP

Leo crosses to Rance and ~~xxxx~~ still keeping gun bent on posse, ~~xxxxxx~~ slips an arm around Rance and starts to take him from the man holding him - Ravelle and women start across to him -

292

MEDIUM CLOSE LEO AND RANCE

as Leo turns from man with Rance, Ravelle and women enter - Leo's chief care is to keep the posse under his eye - without looking at Ravelle, he lifts the boy over to him and turns to the posse - Ravelle in turn turns the boy over ~~him~~ to the women who start out

with him toward house -

293

MEDIUM SHOT GROUP
the women start for house with Rance staggering along between them -
Ravelle turns to Leo who continues to face the posse - the spokesman
of the station group pushes thru to Leo and facing him wants to
know a lot of things -

294

C U LEO, RAVELLE AND SPOKESMAN
spokesman wants to know what it's all about - Leo stops him with an
upraised hand and says:

Title

"Rance Ravelle couldn't 've stuck up the stage!"

spokesman ~~and~~ stares - Ravelle starts with surprise and delight -
Leo continues:

Title "that before the stage came past!"

295

C U SPOKESMAN, BEN AND SANDS
spokesman turns his head slowly and looks at the heavies who ~~shift~~
~~thwartly~~ see the suspicion that is growing in
him and they shift their gaze uneasily - spokesman turns back to
Leo and says: "~~Sanzenzpranzthatt~~" "Do you know that for a fact?"

296

C U LEO, RAVELLE AND SPOKESMAN
as spokesman finishes line, Leo nods - then he says:

Title

"I orte know it --- bein' as it was me that shot him!"

297

C U LEO AND RAVELLE
Ravelle half smiling as Leo speaks - as he finishes line and Ravelle
realizes what has happened, his smile fades and a look of fury
takes its place - turning ~~in~~ on Leo he makes a half-threatening move
towards him - then realizing his helplessness unarmed, he turns
and rushes out of scene towards house - Leo makes a little step after
him as if wanting to explain -

298

MEDIUM SHOT OF GROUP

Ravelle rushes out to house - Leo makes a short half-step after him and stands looking after him forgetful for the moment of the posse - posse also looking after Ravelle, not understanding what this new turn is all about -

299

MEDIUM CLOSE OF POSSE

Ben and Sands in f g - posse have forgotten Ben and Sands for the instant - heavies exchange looks of understanding - their goose is cooked if they don't move fast - they get the idea - whirl and one covers the posse while the other covers Leo -

300

MEDIUM SHOT

Sands whirls covering posse - Sands covers Leo who stands with back to them aware too late that he has overlooked a bet - ~~Sands is back~~ Ben has the gun against his back and Leo can't move without getting blown up - Ben reaches over and disarms him - then covering the posse sends Sands to disarm them - he starts to do so, throwing the guns out of scene as he removes them -

301

C U LEO WILD BUT HELPLESS

~~Leo and mother have hands on house - Ravelle~~
and out on other side on his way to another part of the house -

303

MEDIUM SHOT OF POSSE AND LEO

Sands throws last of guns - Ben gives him an order - Sands nods and exits to horses -

304

MEDIUM CLOSE AT HORSES

Sands enters, opening jack-knife - lifts stirrup of nearest horse and cuts cinch -

305

C U LEO AND BEN

staring out fully aware of what is being done and nearly throwing a fit at his inability to prevent it - Ben gives him a triumphant grin - then with a glance out at Sands, he starts backing out of scene towards his partner -

306

Medium shot at horses

Sands dismounts, cutting last cinch - Ben backs into scene keeping posse covered - backs to his horse - he and Sands turn quickly to mount -

- 307 FULL SCENE
heavies mount and ride away at a run - as they do so, the posse rush forward to their horses to make repairs and give chase -
- 308 MEDIUM CLOSE LEO
he stares after heavies - then grins at knowledge that he has left his horse on other side of house - he whirls and rushes out for other side of house -
- 309 INT. LIVING ROOM -
Ravelle rushes into room from other part of house carrying a gun - he stops short in f g as an idea occurs to him - turns and crosses quickly to couch where he stands looking down at the half-conscious boy - the women look up wondering what's wrong now -
- 310 C U RAVELLE
he looks down at the boy and says:
- Title "Did Wainright shoot you -- or was ~~maxixinxxtazxaxexgnit~~ it just a trick to save you!"
- 311 C U RANCE
he speaks very slowly so the words will register and says: "He shot me."
- 312 MEDIUM SHOT AT COUCH
Ravelle turns to camera - there is nothing now to stop him from squaring with Leo - he hesitates - then rushes out - Jo stares after him almost overcome at this turn of events -
- 313 EXT REAR OF HOUSE
Leo makes flying mount and rides out at a run -
- 314 FRONT OF HOUSE
Leo rides thru scene and out just as Ravelle enters from house -
- 315 MEDIUM CLOSE RAVELLE
he stands with gun poised staring after Leo and wild at being beaten of his chance again - then he exits towards posse -
- 316 ROAD
~~posse~~ heavies thru at a run -

317 GATE - full
gate closed - Leo rides into scene at a run - races straight toward
gate, jumps it and is gone -

318 MEDIUM SHOT POSSE AT HORSES
~~they are doing the best they can~~
~~they are making a jump~~ - stops near one of men cinching
to re-cinch - Ravelle enters scene - they start mounting
several of the men have managed to re-cinch - Ravelle in crowd with no horse -
intermittently and riding out -

~~318~~

319 FULL SCENE
one by one the posse get mounted and race out of scene leaving
Ravelle alone - he turns and beats it to get a horse -

320 ROAD
heavies ride in from camera and race down road and disappear around
a sharp turn - as they get out of sight, Leo rides in hellity-larrup
and instead of following them, swings off road to higher ground -

321 GATE
one of the posse is opening the gate - others waiting to get thru -

322 ROAD
heavies thru

323 BRUSH
Leo thru

324 ROAD
posse thru

325 RANCH YARD
Ravelle rides in from around a barn and races out after posse -

326 INT. LIVING ROOM - medium close at couch
mother + Jo is bent over Rance listening with interest to what something he
is saying -

~~327~~ C - H BOTH

327

C U JO AND RANCE
he is talking with an effort telling of the shooting - she is listening - suddenly she starts excitedly and says: "You ambushed him?" - he nods and says he did - she takes this hard - looks around - realizes this would change her father's attitude toward Leo - sees it is up to her to do something - rises - Rance doesn't understand -

328

MEDIUM FULL
Jo jumps to her feet - rushes out - mother looks after her without understanding - then turns back to boy -

329

EXT. ROAD WITH HIGH BANK ON ONE SIDE
heavies ride thru along road - as they get out of scene, Leo rides in and along the top of bank above road -

330

ROAD
posse thru

331

ROAD
posse thru -

332

ROAD WITH BANK
heavies ride in - before they get out, Leo rides ~~in~~ in along top of bank -

333

AKLEY SHOT OF LEO IF POSSIBLE
he takes rope from saddle and starts to build a loop

334

ROAD AND BANK
Leo gaining on heavies - nearly up to them -

335

AKLEY SHOT
Leo gets loop built - throws it -

336

MEDIUM CLOSE HEAVIES
horse settles over both men as they ride abreast -

337 MEDIUM SHOT LEO
he has thrown rope - sees it settle and ~~set~~ sets his horse as he
takes turn around horn with rope - rope tightens -

338 MEDIUM FULL
Leo on bank - heavies horses running - loop tightens on heavies and
they come off backwards from horses -

339 MEDIUM FULL LEO
he sees he has made his catch - wheels horse and rides up stage
away from bank -

340 MEDIUM FULL AT BANK
rope runs up over bank as Leo (out of scene) rides away with it -
heavies drag into scene on end of rope along road and are hoisted
squirring up the bank where they hang helpless -

341 MEDIUM CLOSE LEO
Leo looks back over shoulder - sees he has men where he wants

them - makes hard and fast and dropping to ground runs out of scene -

342 ROAD
posse thru

343 ROAD AT BANK - medium close
heavies hanging suspended against bank - their feet are far enough
above ground so they can't get a foothold - Leo enters and sizes
them up - hears posse coming - looks out -

344 FULL
Leo watches as posse ride in, dismount and cross to him -

345 MEDIUM CLOSE, LEO, PART OF POSSE AND HEAVIES AGAINST WALL
posse look up at heavies and turn to Leo with blank expression - he
grins and they follow suit - Leo turns and whistles to his horse -

346 MEDIUM SHOT OF HORSE
standing with strain on rope - hears whistle and slacks off -

347

MEDIUM CLOSE AT BANK

men slide down bank and Leo collars them - before anyone realizes what he is doing, he shoves his hand into Ben's shirt and brings out a sheaf of bills which he shows to posse - the men look - then convinced, they grab the men and start out with them -

348

FULL

as posse start away with heavies, Leo turns as if to go up to horse - then stops and looks back as Ravelle rides in - Ravelle rides past posse and straight to Leo where he dismounts and steps over to Leo -

349

MEDIUM CLOSE LEO

he watches as Ravelle enters not knowing what attitude the old man is going to take - Ravelle stops facing him - after a moment he says:

Title

"For what you done today, I'd like to call you friend."

Leo brightens at this but the old man stops him and continues:

Title

"--- but you shot my boy!"

350

C U LEO

his expression changes abruptly - he starts to speak and explain how come -

351

C U BOTH

Ravelle stops him again - and says:

Title

"Words ain't necessary -- bein' as we're both armed!"

with this he starts backing slowly out of scene - Leo watching -

352

MEDIUM SHOT

Ravelle backs into scene with his eyes fixed on Leo (out of scene) takes several steps backwards slowly -

353

C U LEO

he stands with narrowed eyes watching Ravelle as he backs away but makes no move towards his gun -

354

MEDIUM SHOT RAVELLE
he backs slowly across screen counting with each step - his gun
hand held out for a quick draw - he counts:

Title

"Seventeen -- eighteen --"

355

FULL
Leo as before stands watching with hands at sides - Ravelle takes
nineteenth step and then the twentieth and as he does so draws -
before he can get the gun out and shoot, Jo rides in and drops to
the ground in front of Leo and clinging to him -

356

MEDIUM CLOSE RAVELLE
he stops frozen with his gun held ready to shoot - stares wildly -
~~xx~~ then strides out towards the others

357

C U JO AND LEO
she looks back towards father-~~xxxxxxxx~~ he strides in and takes her
by the shoulder to put her aside - she rears back and says excitedly:

Title

"The fault is ours! Rance ambushed him!"

358

C U RAVELLE
he stares for a moment unable to believe it - then ~~xx~~
~~xx~~
he says as if thinking aloud: "Ambushed him. Like a hired assassin!"
he drops his head in shame -

359

C U THREE
Ravelle stands with head down - Leo glances at Jo - he is much
affected by the other man's shame - he tries to smile and says
impulsively: "Why, it's all right. He's only a boy and does
understand." - Ravelle ~~xxxxxxxxxxxxxxxx~~ slowly raises his head
looks into Leo's eyes - then he straightens with a show of his
old dignity and looking Leo straight in the eyes he says:

Title

"I'd be proud to entertain you at the Ravelle home, my -- my
friend."

with this, he bows, straightens, hesitates just a second, then turns
and exits without a word leaving Leo and Jo staring after him -

360

MEDIUM SHOT AT RAVELLE'S HORSE
Ravelle enters with head hanging - takes up reins and without looking back at the others, mounts and rides out head down -

351

C U LEO AND JO
they stand as before looking after him - there are tears in Leo's eyes, for he knows what it has cost the old man to act as he has done -

352

FULL SCENE ROAD
Ravelle disc. riding up stage with bowed head -

353

C U LEO AND JO
they are looking after Ravelle - Leo breaks it - turns to Jo - she looks up at him - they both smile through their sympathy for the father - he puts his hands on her arms and she steps closer to him - clinch and fade out -

Frank Winkelman

1-1-18

55
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